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without asking too many questions, because the usual experience is that there is no reply to them. And yet thousands of little things, trees, flowers, birds and quadrupeds, mythological figures, conventional patterns and scenes of life, has each its distinctive meaning, calling for study and interpretation. What can, of course, only be done by means of literature as a guide and by comparing illustrations of art in the shape of paintings or woodcuts on the largest possible scale. For such purposes the Morgan Catalogue comes as a most welcome link in a chain of studies which, some day, will

place our knowledge of Chinese Art on a level with that of any other Asiatic country. The letterpress of the catalogue, prepared by Mr. W. M. L., is mostly short, but to the point. His description of objects is strictly technical, and the judgment exhibited in critical cases betrays the connoisseur of many years' standing. A most interesting chapter of Notes on Porcelain has been added by him by way of introduction. Altogether, this valuable catalogue is a worthy counterpart of one of the finest collections in the world.

FRIEDRICH HIRTH.



THE TEMPLE OF THE WINDS, BY LOUIS LOEB

PRINCIPAL ACCESSIONS BY GIFT

NOVEMBER—DECEMBER 15

SEVERAL important gifts, announced at the meeting of the Trustees, held December 18, will be described in the next issue of the Bulletin, there not having been time to treat them with the consideration that they deserve, in this number. Among these is the celebrated Ward collec-

tion of coins presented by Mr. J. Pierpont Morgan which will be described at length in the near future.

BEQUEST OF THE LATE HENRY H. COOK.
—By the terms of his will, the Museum has come into possession of eleven paintings and

a bronze group, which formed a part of the collection of the late Henry H. Cook, of New York.

Among the pictures, the American school is well represented. There is a typical painting called "Arabian Bazaar Scene," by George Henry Hall (b. 1825), whose early work consists chiefly of fruit-pieces, "Strawberries," "Peaches," "Cherries," and other trophies of "Pomona," as Tuckerman puts it—but who, after a residence in Spain, turned his attention to Moorish subjects, like the present one. There is a canvas called "Strolling Players," by Victor Nehlig (b. 1830), an artist too little known nowadays, since his return to Paris, where he was born. Worthington Whittredge (b. 1820) is represented by a picture called "Evening in the Woods," which shows this landscape artist at his best, and George Inness, Jr., is to be studied in an early work, entitled "Shepherd and Sheep."

The paintings by artists of other schools are: "Coffee House in Cairo," a good example of the work of Jean Léon Gérôme (b. 1824), a group of horses by the Dutch imitator of Wouverman, Wouterus Verschuur (1812-1874); and a figure of a woman called "The Slave," in the characteristic manner of Jaroslav Cermak (1831-1878), a Bohemian artist, successful in his historical paintings and portraits of children; "Romeo and Juliet," by the German painter, Gustav Friederich Papperitz (1813-1861); "Women Fishing," by the Spanish artist, Victor Palmaroli (1835-1896); "Return Home," by Meyer Von Bremen, and "Sheep and Cattle," by Emile Van Marcke.

The bronze group is by Randolph Rogers (1825-1892). It is called "The Wounded Indian," and represents with vigor a warrior falling from his horse.

THE TEMPLE OF THE WINDS (SUNSET), BY LOUIS LOEB.—This well-known work has been presented to the Museum by Mr. Daniel Guggenheim. Painted in 1897, it was first exhibited at the Salon of the Champs Elysées, afterward at the exhibition of the Society of American Artists in New York, at the Carnegie Institute, at Pittsburgh, and at the Pan-American Exposition, at Buffalo, where it was awarded a silver medal.

The central figure of the composition represents a vigorous youth buffeted by the

wind. At the left a female figure typifies the sunset, while one on the right, more slender and supple, suggests the approaching twilight.

A PAINTING BY CARLSEN.—Born in Denmark, Emil Carlsen came to America in 1872, and studied in Boston, where he has since lived. The painting which Mr. William A. Read has given to the Museum received a gold medal at St. Louis. It is a picture of still life and is a good example of the artist's vigorous treatment of "broad unbroken masses of color strongly relieved against each other."

THE CROSBY BROWN COLLECTION.—In the Department of Musical Instruments, presented by Mrs. John Crosby Brown, there have been several accessions, among which may be mentioned two interesting specimens from Africa—a Marimba (a wooden harmonica), having a compass of twelve notes, from the Gaboon River district, and a pair of Dancing Anklets from Eastern Angola.

In the European section, a series of pen-and-ink drawings, illustrating the development of Notation, have been added, enabling the student to compare the minuscule writing and neumes of mediæval times with the staves and tablatures of the later centuries. The sources from which these illustrations were gathered may be consulted in the Library of the Museum. The working scheme of this exhibit was devised by the Rev. F. W. Galpin, of Hatfield Vicarage, Broad Oaks, England, and the drawings were made by Miss Clara Buffum, of Providence, R. I.

IVORY GROUP BY TROGER.—Mr. George Blumenthal has added to our small collection of ivories an important group of three figures, representing the Rape of Proserpine, made by Simon Troger, a German artist, who died in 1769. Troger was a carver of great skill, and he is noted, also, for the details in brown wood, which he added to his groups, and which are well exemplified in the present specimen. Specimens of his compositions are preserved in the South Kensington Museum, the Royal Museum of Turin and in the Green Vaults of Dresden.

AUGUSTUS SAINT-GAUDENS—REPLICAS OF HIS BAS-RELIEFS OF CHILDREN.—That the Museum possessed no work of art



PORTRAIT IN BAS-RELIEF BY AUGUSTUS ST. GAUDENS

REPRODUCED HERE BY COURTESY
OF MR. ST. GAUDENS AND OF
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by the master hand of Saint-Gaudens has been a subject of deep concern to art lovers in the city. The policy of the Museum in limiting purchases from its own funds chiefly to specimens of the old art, and urging that the works of living American artists should be contributed by the American public, rendered it necessary that some action should be taken by the friends of the Museum to enlarge its collection of American sculpture, and to include works by Saint-Gaudens. Mr. Daniel C. French, Chairman of the Committee on Sculpture, opened negotiations with Mr. Saint-Gaudens with a view to learn which of his works of art the sculptor was willing to have appear in the Museum, and under what conditions. Mr. Saint-Gaudens expressed a willingness to supervise and finish for the Museum, with his own hands, in marble, under most generous and favorable conditions, several of his famous reliefs of children. There were selected replicas of the children of Prescott Hall Butler, of Jacob H. Schiff and of the artist's son, Homer Saint-Gaudens. Following a contribution from Mr. Jacob H. Schiff of several thousand dollars to the Sculpture Committee, an order was placed with Mr. Saint-Gaudens, commissioning him to execute these figures in marble. Mr. Saint-Gaudens's fame as an artist rests in part upon his great skill and power in representing children, and the friends of the Museum find cause for special congratulation in the addition of these replicas to its collections. It is recalled that Saint-Gaudens made a special study of Robert Louis Stevenson, and that he has made most careful studies of Lincoln, Sherman, Farragut, Shaw, and other public characters for the famous statues now in public parks in this city and elsewhere.

It is hoped that these preliminary gifts to the Metropolitan, which it is our good fortune to chronicle, may be followed by further contributions from other friends of the Museum to the Sculpture Committee. The Committee would be glad to obtain more of Saint Gaudens' works.

WOOD CARVINGS.—The collection of wood carvings, recently bought and described on p. 30, has been supplemented by

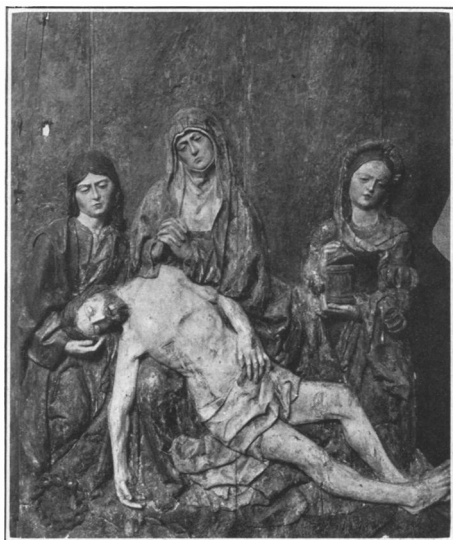


a gift from Mr. J. Pierpont Morgan, of eight oak pilaster fronts of the greatest delicacy and beauty. They belong to the best style of the period of Louis XVI., and were made from designs by Salembier. It is doubtful if there exist to-day finer specimens of the noble art of wood-carving, either in design or execution than these remarkable pieces, two of which are here reproduced.

Salembier, of whose personal history almost nothing is known, was a designer of ornaments of the most delicate taste. He was an engraver also, as is shown by the titles of two books, given by Roger Portalis and Henri Beraldi in their work on the

engravers of the eighteenth century: *Cahiers d'Arabesques*, 8 *planches d'ornements du style Louis XVI. le plus pur et le plus élégant*, and *Recueil d'ornements dans l'architecture, dessinés et gravés par Salembier, professeur*, 10 *cahiers de 4 planches*.

A second gift of importance to this collection has been received from two Trustees. It is a Pietà, in high relief, colored, made in the north of France, in the seventeenth century. Such works as this were used both inside and outside of religious edifices. From its excellent condition, this one would seem to have belonged in a church.



PRINCIPAL ACCESSIONS BY PURCHASE

NOVEMBER—DECEMBER 15

ARIADNE, BY WATTS.—George Frederick Watts (1818-1904) needs no introduction to the frequenters of the Museum, as the following title-page of a small pamphlet of twenty-three pages, which accompanied a remarkable exhibition, held from May, 1884, to April, 1885, will testify: *Catalogue of Paintings by G. F. Watts, R. A., of London, on exhibition at the Metropolitan Museum of Art, New York, with some account of the methods and aims of the artist, and a description of the intentions in the pictures*, by Mrs. E. I. Barrington, of London. There were fifty-six paintings in this collection, comprising most of the ar-

tist's finest works, and including the Ariadne, and so strong an impression was created by them that the period of time for which they were borrowed, six months, was extended to a year. Twenty-seven of these paintings were afterwards bequeathed by the artist to the English nation, to be called "The Watts Collection," and are now in the Tate Gallery in London.

Watts repeated *The Ariadne* more than once and always successfully; indeed, Mr. Roger Fry, writing recently in *The Quarterly Review*, mentioned this as one of the masterpieces on which the artist's fame would ultimately rest.